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And LANTERN WEEKLY
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FEBRUARY 11, 1909.

Manifesto from the K. M. A.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY

SIR,—We have the pleasure to announce that the reduction in the price of our films to threepence per foot will cease on February 15th, as the purpose for which it was made has been accomplished. The object was, as stated at the time, to bring into line those non-associated manufacturers who claimed the right to give special discounts, and this has been effected by the Paris Convention at which the European trade has given its adhesion to the scheme originated last summer by the Kinematograph Manufacturers' Association of Great Britain for the betterment of the industry. This includes:—

1. **A minimum sale price of fourpence per foot for European films.**
2. **The withdrawal of used films sixteen weeks from date of issue, in certain countries.**
3. **The regulation of charges and conditions for hiring films.**

For this result we have to thank Mons. L. Gaumont for his persevering co-operation, Mons. Chas. Pathé for his fair-minded attitude, and Mr. George Eastman for his active interest and support in coping with a dangerous condition of the trade.

It now only remains for the exhibitors and hiring agents to associate themselves for the purpose of co-operating with our Association in "hammering away" at the remaining abuses which chiefly affect them. The cutting of hiring rates and the use of worn-out films having been abolished, the minor difficulties should be easily disposed of. We hope that such an Association will be started at the meeting of the trade which it is proposed to hold on February 18th.

It will necessarily take a little time to get arrangements into working order, and the liquidation of surplus stocks will continue to be a temporarily disturbing factor, after which we feel assured will follow a period of sound and profitable business for all legitimate kinematograph exhibitors and manufacturers.

With the earnest hope that this may be so.

We remain, Yours faithfully,

THE GAUMONT CO., LTD.—A. C. BROMHEAD.
THE HEPWORTH MFG. CO., LTD.—C. PARFREY.
THE WARWICK TRADING CO., LTD.—W. C. JEAPES.
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Members of the Kinematograph Manufacturers' Association.

The International Convention.

LAST WEEK'S MEETING IN PARIS.

FROM OUR FRENCH CORRESPONDENT.

Although I despatched wires from Paris for insertion in the last number of the KINEMATOGRAPH AND LANTERN WEEKLY, I did not feel justified in giving full details of the meeting, until I had received confirmation of the results. I therefore only mentioned the propositions on the agenda, which were propounded on the morning of the 2nd. The articles discussed on that morning were nearly all adopted, but to my mind there seems to have been neglect in not bringing the question of over-production to the front. To me this question seemed one of the most vital and one that should be carefully decided. It seems very much as if each maker present had ignored the subject, and consequently I am afraid the inevitable will happen, and that manufacturers will persist in producing subjects without careful thought as to whether they are marketable or not. As the decision taken by the Syndicate *re* the sale of films are formal the already numerous stocks will grow, but not in intrinsic value.

The members present I learn were unanimously agreed:

1. That all makers are not to sell subjects under 1.25 per metre (4d. per foot) with an extra charge of 10 centimes per metre for toning. This decision starts at once.
2. The above decision to be applicable on all subjects in stock at the present time. (This decision enters into effect immediately and will cease on October 1st.)
3. All subjects made by members of the Convention and sent to agents or dealers in Belgium, Holland, Switzerland, Austria, Hungary, and Spain, &c., shall be returned to their respective makers after a period of 4 months.
4. No other makers shall be admitted members of the International Convention than those present.

Two days after it is interesting to know that Mr. George Eastman gave a dinner at the Palais D'Orsay, followed by a concert, and a most agreeable impression was made on all of the invited guests, who spent a most enjoyable evening. It may be interesting to some of our friends to know what the excellent repast consisted of, and I have much pleasure in giving hereunder the menu.

Hors-d'œuvre à la Russe, Caviar fais d'Astrakan, Tortue clair à l'Australienne, Consummé à l'Americaine, Barbue à la Godard, Selle de Marcassin à la Forestiere, Croquettes Palais d'Orsay, Voisettes de Paullillac aux Primeurs, Granités à la Grande Fine Champagne, Vaisans Truffés, Foie Gras de Strasbourg au Porto, Salade Mignoneth, Ecrévisses de la Meuse à la nage, Asperges nouvelles sauces Nousseline et Hougroise, Rimbale Edouard VII., Mandarines glacées à la Nicoise, Gateau Imperial, Desserts Assorte. VINS.—Saint Estiphe en carafes—Gauternes en Carafes, Geisenheimer, Sherry Golden, Chateau Margaux 1893, Pommery, Drapean Americain, Café et Liqueurs.

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A BURGLAR CUPID.

Artie is too nervous to make headway with the wooing of Gladys. After the ball, however, "Mike the Terror"—by the aid of his gun—brings matters to a head, and safely gets away with the spoil.

No. 6415. Code "Vengarian." Length 915 feet.

Write for descriptive Circulars.

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Legislation and Living Pictures.

The brief announcement in the daily press of the intention of Mr. Herbert Gladstone, the Home Secretary, to introduce this Session a short bill dealing with kinematograph shows, marks the successful culmination of a campaign, undertaken for the greater part by one man—Mr. Walter Reynolds, L.C.C. Mr. Reynolds' prominent share in agitating for the public control of the numerous living picture shows which have sprung up in London and which are at present unlicensed, is well known, and it is hardly an exaggeration to say that the bill which will be introduced by Mr. Gladstone has become possible solely through his efforts.

The immediate cause of Mr. Gladstone's action was a letter sent from Spring Gardens a week ago to the Home Secretary, reminding him of the promise of legislation made to a deputation of the L.C.C., pointing out that two sessions had been allowed to slip by without that promise being redeemed, and asking if he intended to introduce a bill this session. To this letter a verbal reply was given that Mr. Gladstone would reply by the following Monday morning. Monday afternoon arriving without the promised reply, Mr. Reynolds personally sent another letter, and received a reply promising the desired legislation.

The vague terms of the announcement in the press afforded very little information to living picture showmen as to the alterations which they might expect in the law as it affected them, and we seized an opportunity during the week to put one or two questions to Mr. Reynolds regarding the probable scope of the measure.

"The sole desire of the Council," said Mr. Reynolds, "is that the numerous picture halls in London, which are at present beyond the control of the Council owing to the fact that they do not need a music or dancing license, should be required to obtain a license just as music halls and other places of entertainment do.

"There is not the slightest desire to harm the living picture man carrying on a legitimate business. The object of the Council is simply the protection of the public. Many of these halls are, without doubt, veritable death traps, and the Bill will give the Council the same power to order the provision of suitable exits and of suitable safety devices in the operating box and elsewhere, which it already possesses in regard to music halls.

"It is everywhere agreed that the L.C.C. regulations have admirably served their purpose where it has been possible to enforce them. No better justification for the Council's policy could be found than the fact that since the days when Trewey first introduced living pictures to the London public, there have been only twelve kinematograph accidents in buildings licensed by the Council, and none of those can fairly be called serious.

"In my opinion the kinematograph trade can only benefit by adequate control of the shows. For instance, observing the efficiency of the L.C.C. regulations at entertainments, the Council can hardly deny that under similar safeguards the kinematograph might safely be introduced into the schools. At a recent meeting, living picture shows were prohibited in the schools, and an amendment which I moved to the effect that they should be allowed, on the same conditions as in the halls licensed by the Council, defeated. I do not think that would have happened if recent mishaps in unlicensed halls had not given the councillors an exaggerated idea of the danger of these exhibitions. I need hardly point out to you what an immense field for development would be opened for the trade if the kinematograph could once get a footing in the schools."

"Will the power given to the Council enable them to control the nature of the entertainment given?"

"It is the duty of the police to stop any entertainments of doubtful character, but certainly the Council would have the power when the licenses came up for renewal once in twelve months, to refuse to license places which had presented undesirable shows. The knowledge that they possessed that power would be another powerful factor in securing a high class of entertainment, to the general good of the trade."

A Scientific Soiree.

Mr. J. Brooke Wilkinson was responsible for the arrangements in connection with this entertainment at Streatham on Tuesday, and perhaps this is the reason that everything worked so smoothly. There was an appreciative interest in the display of photographs, microscopes, spectroscopes, telescopes, and mechanical models. The feature of the evening however, was a series of three lecturettes delivered by Mr. John Brooke Wilkinson. The first was entitled "My visit to some Continental Capitals" illustrated by kinematograph and slides. The route included Vienna with its magnificent architecture, Alpine scenery of surpassing grandeur, Nuremberg, Cologne, Hamburg, etc., and concluded with a film entitled "A rough passage homeward" the incidents of which can be better imagined than described. Number two lecturette was an "X Ray" demonstration and here one cannot but chronicle a tribute of admiration to the versatility of Mr. Wilkinson in being able not only to provide the actual instruments necessary, but to so clearly explain their use, and to demonstrate by experiment what can be done with them. Mr. Wilkinson's final lecturette was "The theory of animated photography" and in the short space of time which he was able to devote to it he gave a concise explanation of the natural facts, the careful study of which had enabled Lucretius as far back as 65 B.C. to comment on and marvel about.

Mr. Wilkinson made a rapid historical survey of the lengthy period of time since then, mentioning a few of the inventors who have contributed their share to the evolution of the moving picture as we see it to-day. Mr. Wilkinson explained how persistence of vision was the main factor in conveying the impression of movement to the eye. For instance, a burning stick twisted quickly round appears like a ribbon of light, and the spark of an induction coil, owing to the enormous rapidity with which it is repeated by the "make and break" armature, looks like one large spark. The first concrete example of the moving picture, invented in 1820, is that of the revolving card. A bird is printed on one side and a cage the other. On revolving this in front of the eyes persistence of vision makes the bird appear to be in the cage. The Zoetrope made its appearance in 1860, and this instrument was made to show lifelike movements by revolving a cardboard band, which had engravings in varying positions printed upon it. Here, again, persistence of vision supplied the life-likeness of the result. Renand's "Wheel of life," the "Praxinoscope," and many others based upon the same facts followed. Professor Weybridge's experiments then brought the possibility of moving pictures nearly to the point of success, and had he been able to find a flexible transparent substance whereon to print his pictures the advent of the kinematograph would not have been so long delayed. Messrs. Lumiere, of Lyons, are responsible for laying the foundation of the commercial success of the present films. Mr. Wilkinson concluded his interesting lecturette by stating that in the very near future the fullest use will be made of the kinematograph in all branches of education. The four well-known films named "The life of a chick," "The earthquake disaster in Messina," "Sunset, twilight, and Moonlight," and "For daddy's sake," were then exhibited, concluding a most instructive "Scientific Soiree."

WALTURDAW

COPPING THE COPPERS

An exhilarating comic subject. Two young men are bathing in the river close to a notice-board saying "no bathing allowed." An old lady seeing them, brings two policemen on the scene, who, on the swimmers refusing to yield themselves up, partially disrobe and enter the water to bring them to account. While the struggle is proceeding, Weary Willie and Tired Tim arrive on the scene and appropriate the uniforms, and on the bobbies emerging with their captives they are compelled to don the ragged garments left by the tramps.

Length 265 feet **Price £6 12 6 (less 33⅓ per cent)**

The Herring Industry of Lowestoft

A series of splendid pictures of a little-known and seldom noticed industry, full of interesting incidents of a character that cannot fail to grip any audience. Included are magnificent panoramic views of Lowestoft Harbour, depicting the vessels riding at anchor and leaving and entering the harbour. All the details of the herring industry are faithfully shown: repairing the nets—preparing vessels for sea—shooting the nets—hauling in the nets with the myriads of fish—girls at work cleaning the fish—salting and packing operations, and all the multifarious incidents connected with this wonderful industry, concluding with some startling views of the sea in stormy weather.

Length 415 feet **Price £10 7 6 (less 33⅓ per cent)**

A Scotch Drifter Ashore

This is another picture dealing with seafaring life, having extra interest from the fact that the film was taken at Caister, Great Yarmouth, near the spot where the fatal under-water explosion took place recently. All phases of life at sea are shown, including the driving of a vessel ashore in a stormy sea, and the beauties of the Yarmouth coast are faithfully depicted in fair and stormy weather. The quality throughout is superb, and being tinted in natural colors the general effect is most pleasing and harmonious. This film is a short length and should be popular.

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Weekly Notes.

By "Stroller."

A matter of considerable interest to the many showmen who make a feature of private shows came up this week in the course of conversation with a member of the trade. What, asked the latter, would be the effect of the adoption of the non-safety spool boxes in the case of shows of this sort? Would the iron box still be made compulsory if these cases were adopted? The speaker pointed out that the question was an important one to many showmen besides himself—the unsightly appearance of the iron box being the cause of many exhibitions at dinners, etc., being abandoned.

* * *

Further discussion brought to light a further interesting question. Have the L.C.C. or other authorities any power to compel the use of a chamber or make other regulations with regard to private shows? My informant doubted it, and stated that an L.C.C. inspector had acknowledged to him that he was not entitled to control an entertainment on any floor of a hotel above the first—that being regarded as private property. What is the exact position of the showmen giving exhibitions at festive occasions? The L.C.C. would place many of them under an obligation if it would state exactly what it does require of them.

* * *

There is quite a revival in the slide trade. Managers and agents are seeing greater possibilities than ever in the "still picture," and showmen are realising the advantages of the new productions and topical subjects. That such slides are attractive to the public was exemplified by the applause that greeted them at a show I visited this week—applause greater than that accorded to the moving picture subjects.

* * *

Several readers have written me for certain song slides, which are gradually becoming as popular here as in the States. The fringe of this business has only just been touched, and I heard this week that Harstn & Co. are doing very big business with their popular hits. Showmen will do well to obtain their catalogue.

* * *

The railway and steamboat companies should be able to pay larger dividends as the result of the recent flitting to and fro of members of the kinematograph trade. Charing Cross Station certainly looked as though the whole of Cecil Court were emigrating the other day, when I saw some off. Mr. Gaumont is, I understand, off again to Paris to-morrow, and it is more than probable that he will find one of our other friends on the same boat. By the way, I understand he will shortly have some splendid lenses, condensers, and other optical appliances on the market, and we shall expect great developments in connection with the Star Film Company before the year is up.

* * *

It is clear that one or two of our makers who have been short with culprits in the past are now erring on the right side and are giving their customers full value for money. Not only this, but they are reducing the length of sub-titles and letters. This is a step in the right direction and may be attributed to a very great extent to the film measurers that are on the market and which are becoming very popular with buyers of film. To err is human, but to continue to err (to the detriment of the consumer) is a decided mistake now that we can measure for himself.

* * *

I am sorry that it has been found necessary to delay the London pageant until next year. The promoters have found that it is a bigger scheme than they anticipated, and they do not feel that it will be possible to arrange matters in time for the summer of 1909. Film makers please note.

The pictures of the King's visit to Berlin which Mr. Urban put on last night at the Palace showed what important arrangements he had made to obtain suitable pictures quickly for his patrons and prove another feather in the cap of the Urbanora House (if a house can wear feathers) for quick work.

* * *

The Biograph Theatres, Ltd., of which Sir Brodrick Cartwell is chairman, have paid 15 per cent. dividend, and besides the Parkhurst Holloway; Bijou, Kilburn; Electric, Rye Lane; Palace, Wandsworth; and Palace, Hornsey, have secured sites at Victoria, Clapham Junction, and Lewisham.

* * *

I understand that Mr. J. Rosenthal has shown particular enterprise and desire to be up-to-date by scrapping his printing plant and putting in an entirely new and improved equipment of modern machinery and cameras. We shall expect big things from our friend at Croydon.

The Walturdaw Hire Department.

Mr. J. D. Walker, the busy head of the hire department of Walturdaw, Ltd., announces that a new list of films recently added to their stock for hire purposes will be ready on Friday, and copies will be sent to all applicants mentioning the Weekly.

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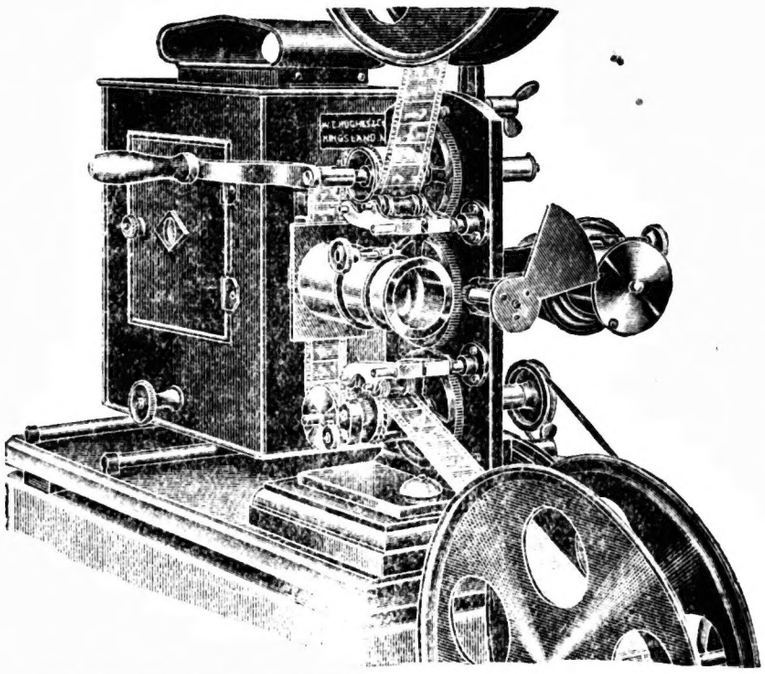
The pinnacle of cheapness and quality.



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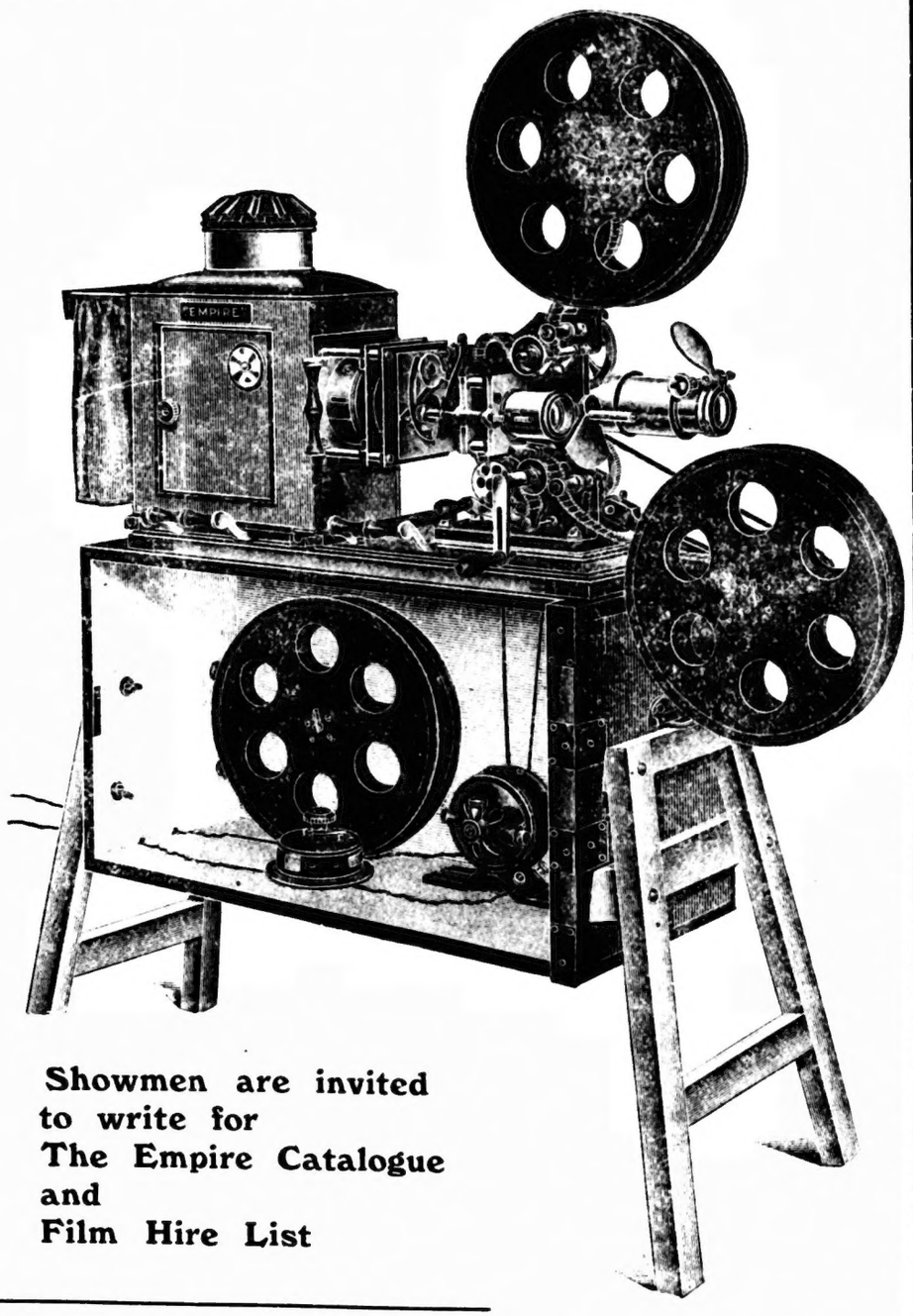

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Dramatic Copyright and the Kinematograph.

By W. S. M. Knight, Barrister-at-law.

The English Law of Copyright is undoubtedly, from the point of view of modern conditions and scientific progress, in a very backward and unsatisfactory state. This is accounted for by the fact that the statutes upon which it is founded are, with a few, and in this connection immaterial exceptions, of such age—even antiquity—that they are now powerless to adequately fulfil their intended functions. Musical copyright, for instance, has its legal foundation, and on principle is yet mainly controlled by, a statute of the reign of William the Fourth. The consequence is that to the prejudice of musician and composers, and of the owners of musical copyright, the proprietors and exhibitors of musical works by means of mechanical reproduction, as in the case of talking machines, do flourish exceedingly and at the minimum of expense. Our legislators, when dealing with musical copyright, did not forsee the innovations of an Edison. That may be forgiven them. It is doubtful, however, whether those originally and directly interested in the composition and publication of musical works are prepared to forgive them for not having hastened to amend the law in order to check the general inroad and trespass which has followed in the wake of such inventions. Again, dramatic copyright, old as William the Fourth also, though it set out to protect innumerable specified classes of dramatic entertainment, was yet apparently unable, by the use of any general words or otherwise, to protect much that is now unrepresented on the stage, and which, to the ordinary mind, is as absolutely dramatic or worth production as anything specifically and actually protected. So, as recently as last month, the courts were unable to protect under the copyright laws an original dancing scena or sketch, the ground of the refusal being that it was neither a dramatic piece nor musical entertainment within the meaning of the Act.

The International Position.

The above anomalies will now be impossible in the case of foreign authors and composers in regard to the reproduction of their works in England. So will many other anomalies. And, in particular, foreign authors will shortly be in a position to restrain kinematographic reproduction of their plays in England. This state of affairs arises by reason of the fact that at the recent International Copyright Conference the representatives of Great Britain signed a Convention which includes terms having the foregoing effect. This Convention will, in the ordinary course, be ratified some time before July, 1910. When ratified, the kinematograph film manufacturers will be able to represent and reproduce the plays of British authors, but not those of authors belonging to the foreign countries which are parties to the Convention. In other words, the foreign playwright will be protected, and the British playwright at the mercy of the kinematographist.

The Position in England.

Perhaps the tone of this article so far appears to be too appreciative of the position of the dramatist. But it is well that the kinematographist should clearly understand both the present position and the possibilities of the future. The unequal treatment of the British author as compared with the foreign author is alone sufficient to justify the prophecy that the English law will not much longer continue without an amendment—one which will undoubtedly adversely affect the position of the kinematographist. Then, again, the reason for the present state of the law is itself a sufficient justification for the prophecy. The reason, so far as it has been authoritatively stated, that the law allows a dramatic piece to be represented by means of a kinematograph exhibition is apparently solely that the proprietor of the particular exhibition is not the agent of the film manufacturer—not a sufficient reason, it may well be imagined, for the preservation of what may very reasonably be contended to constitute an injustice to the owner of the represented drama.

Karno *v.* Pathé Frère.

The point in this case, according to Lord Justice Vaughan Williams in the Court of Appeal, was really whether the defendant, who were the film manufacturers, were responsible for those persons who were giving at various music halls a kinematograph entertainment which was alleged by the plaintiff to be an exact representation and so an infringement of his drama. Even counsel for the plaintiff candidly admitted that if the Court decided the point as to agency against him there was an end of the case. The Court did so decide the point, and held accordingly that the exhibitors were not the agents of the manufacturer. Whether or no a kinematograph representation can be in itself an infringement of the copyright of the drama it purports to reproduce was not decided, and not even discussed. Such a question could arise only in a case where the film manufacturer by himself or his agent actually takes part in the representation. Wherefore, but subject to the above note as to the international position, so long as the manufacturer confines himself to manufacturing and selling in the ordinary course of trade to the exhibitors, neither he nor the exhibitors can be restrained from representing a copyright drama, even though the representation should actually amount to a legal infringement of the copyright. Some day, however, the law will be altered.

Remarkable Film Subjects.

LUCY OF LAMMERMOOR
(Itala Film issued by Walter Tyler, Ltd.)

We regret that this remarkably fine film subject by the Itala Company, of Turin, was only brought to our notice as the present issue of the Weekly was about to go to press, lack of time consequently preventing us from doing full justice to its many excellent qualities. In this article we merely touch upon some of the more prominent features of what we are inclined to style the best dramatic picture of the year, in the belief that our remarks will lead showmen to inspect the subject for themselves.

The tragic story of the Bride of Lammermoor is, through Sir Walter Scott's novel and the opera founded on it, too well known to need a detailed description here. It will be realised that the subject contains great dramatic possibilities and admits of very striking scenic effects and the highest praise we can give the picture is to say that the obviously considerable difficulties have been overcome and these possibilities realised to the very fullest extent.

The opening scene shows us the first encounter between Lucy and the hero, Edgar, a son of a house at bitter enmity with that of the heroine. In a fine scene of a Scottish moor, the hero rescues Lucy after she has fallen over a cliff while plucking flowers. Subsequent scenes trace the growth of the affection between the two. In time the secret leaks out through the instrumentality of a retainer who sees the two together in the woods, and the heroine's brother, furious that his sister should desire to unite herself with an enemy of the family, forces her into a betrothal with Sir Arthur, an effeminate knight for whom she has no affection. Each of these scenes and one showing the passsionate parting of the lovers are extraordinarily fine examples of staging, the Scotch atmosphere being remarkably well maintained. The views of the rugged castle are very striking, and the interior scenes very elaborate.

In due course the wedding day comes round, another gorgeously staged scene showing the heroine's reluctance as the service proceeds. The ceremony concluded, she retires to her chamber, and one of the best scenes of the film then follows, the breaking down of the sorely tried girl's intellect being depicted with dramatic intensity by the actress taking the part. The husband entering the room, is surprised to be met with an embrace from his bride, who plunges a dagger into his breast and he falls dead.

Then comes the culminating scene of the subject, the distraught lover, after the heroine has expired in his arms, mounting his horse and galloping intentionally over the edge of the cliff.

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774	Desperate Footpad C	330	1 10 0
784	Clown Doctor D	428	1 15 0
805	Cliff Climbing T	430	1 15 0
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814	Ostrich Farm at Nice T ...	330	1 7 6
820	New Zealand T	525	2 5 0
821	De Beers Diamond Mines T ...	360	1 10 0
827	Atlantic Voyage T	550	2 5 0
835	100 to 1 Shot D	500	2 0 0
837	Royal visit to Dublin E ...	705	2 10 0
840	Haunted Bedroom C	250	1 0 0
841	Making a Cricket Bat I ...	440	1 15 0
843	Father's Quiet Sunday C ...	625	2 10 0
844	Nurses Strike C	626	2 10 0
792	Vengeance of Algerian D ...	626	2 10 0
849	Life on Battleship Swiftsure E	560	2 5 0
862	Coventry Pageant E	270	1 0 0
869	Belfast Riots E	235	1 0 0
870	Liverpool Pageant E	1,260	5 5 0
872	Soldiers Jealousy D	400	1 15 0
873	Don't go to Law C	250	1 0 0
875	Poachers Daughter D	480	2 0 0
876	North Wales T	845	3 10 0
877	Brigand's Daughter D ...	806	3 10 0
881	Short Sighted Sportsman C ...	314	1 5 0
882	Just in Time D	540	2 5 0
890	Double Barrelled Suicide C ...	250	1 0 0
893	The Fortune D	495	2 0 0
894	Good for Evil D	695	3 0 0
895	Preoccupied C	300	1 5 0
896	Useful Umbrella C	405	1 15 0
897	Starving Artist C	650	3 0 0
898	Yellowstone Park T	350	1 10 0
899	A Seaside Girl C	325	1 10 0
902	Falsely Accused D	555	2 5 0
905	The Easterner D	475	2 0 0
908	Copenhagen Zoo Gardens C ...	675	2 10 0
914	Bathing Under Difficulties C ...	550	2 10 0
915	An Unfortunate Start C ...	415	1 15 0
916	Falsely Accused D	555	2 5 0
917	Riding School at Namur E ...	460	2 0 0
919	Irresistible Piano C	410	1 15 0
920	Father Buys a Lawn Mower C	560	2 5 0
921	A Mad Heroine D	625	2 10 0
922	Drama in Seville D	510	2 5 0
924	The Fountain of Youth C ...	375	1 10 0
925	The Two Orphans D	660	2 10 0
931	Save the Pieces C	330	1 10 0
932	Great American train Robbery D	740	3 0 0
934	Getting Rid of his dog C ...	310	1 5 0
937	Cast up by the Sea D... ...	435	1 15 0
941	Kimberley and its Miners E ...	335	1 5 0
942	Athletic Daughter C	300	1 10 0
943	Tunny Fishing E	692	2 10 0
945	Crime in the snow C	445	2 0 0
946	Only a Limerick C	350	1 10 0
947	Disintegrated Convict C ...	425	2 0 0
949	The Burglar, a Midnight Surprise C	440	2 0 0
950	The Rivals D	780	3 0 0
952	Rebellious Schoolgirls C ...	100	0 0 0
953	Tommy in Society C	198	0 0 0
954	Chemist's Mistake C	264	1 0 0
955	The Boaster C	275	1 0 0
957	Mauretania's Trials E... ...	320	1 0 0
958	An unpleasant Legacy C ...	412	1 0 0
961	Fra Diavolo D	610	2 0 0
964	Casa Blanca E	640	2 0 0
966	A Pressing Letter C	300	1 0 0
967	The Mill Girl D	700	2 0 0
968	Remember the Fifth November C	525	2 0 0
969	Elixir of Strength C	545	2 0 0
970	Moving into our Flat C ...	345	1 5 0
971	An Anonymous Letter D ...	420	1 10 0
972	Towing the Snevic E	305	1 5 0
973	Apple of discord C	240	1 0 0
975	Brigands last exploit D ...	530	2 0 0
976	Village Doctor D	605	2 5 0
977	Animal and Bird Sagacity E ...	625	2 10 0
978	Pikers Dream C	600	2 5 0
979	Tipplers Race C	370	1 10 0
980	Clock Maker's Secret D ...	800	3 0 0
981	Happy Bob hunting a Rat C ..	295	1 0 0
983	Wrongly Accused D	540	2 0 0
984	Magic Bag C...	295	1 0 0
985	For love of a Smuggler D ...	575	2 0 0
986	Bobby's Joke C	300	1 5 0
987	Poor old couple D	412	1 5 0

All Films are in good condition, the lengths stated are approximate. Approval allowed for one day against Cash Deposit. Terms Net, Cash with Order.

News and Notes.

The Chas. Urban Trading Co.

ask us to point out that the cartoon on page 1043 of our last issue was not inserted by them. The fact that the drawing in question was placed on the page facing their advertisement has led, they inform us, to a general belief in the trade that it was a part of the latter. We have great pleasure in stating that the Chas. Urban Trading Co. were in no way responsible for the design in question, the position of which in reference to their advertisement was purely accidental.

An Englishman's Home.

The new patriotic play which is sending such a wave of patriotism and gaining recruits for the Territorials, draws our attention to the fact that Mr. Alfred West's exhibition of life in our Navy and our Army has done similar work in swelling the personel of the twin services for the past eleven years; in fact it has been generally understood that Mr. West has been the best recruiting agent the Navy and Army have had, as his pictures appeal to and stimulate the patriotism of the rising generation to a high point of enthusiasm.

The Burns-Johnson Fight Film—Latest.

On the point of going to press we learn that Mr. Mackintosh, the promoter of the great glove fight at Sydney, between Burns and Johnson, who is at present staying at the Hotel Cecil, has brought with him one complete print of the contest, 5,000 feet in length, which, besides picturing the fight from beginning to end, shows both combatants in training, the towelling between the rounds, etc., etc. Mr. Mackintosh, we understand, is prepared to dispose of the complete rights of this print at his own price, and failing that, will exploit it at music halls and other places of entertainment in this country himself. Mr. Mackintosh informs us, that he has already refused offers of £5,000 and £5,500 for the film, and that other offers are at present being considered, which which will probably lead to the rights being disposed of.

Kineto Fireproof Spool Box.

Mr. J. G. Avery, the genial manager of Kineto, Ltd., had an interesting and valuable addition to his already excellent Kineto projector to show us this week in the shape of a fireproof spool box of substantial design and with some novel features not possessed by the ordinary box of this class. The aperture through which the film runs from the spool inside the box to the "gate" is fitted with rollers to reduce friction and the box is set forward on the machine, so that what strain there is on the film is on the celluloid side. The forward position of the box has the further advantage that it prevents the film under any circumstances running down on the lantern or in the rays of light. The safety of the projector as equipped with the box may be guaged from the fact that only some ten inches of film are exposed between the gate and the spool box. The new box can now be obtained fitted to the Kineto projector if desired.

Pleasure for the Orphans.

The boys and girls of the Metropolitan and City Police Orphanage were present at "Our Navy and Army" entertainment, Polytechnic, on Friday, by the invitation of Mr. Alfred West. This is an annual affair and the visit is looked forward to with keen pleasure. The children marched up to the hall headed by their band, where they were received by Mr. West, who welcomed them and arranged for them being comfortably seated before admitting the public. During the interval he presented prizes for the best essays that had been adjudicated by the headmaster of the Orphanage, which the children had written upon the pictures they had witnessed on the previous visit a year ago. The peals of happy laughter and applause was evidence how thoroughly they enjoyed the various scenes, and before leaving they gave three hearty cheers for Mr. and Mrs. Alfred West.

Five-Hundred Electric Theatres.

As proof of the growth of the kinematograph in America, it has been calculated that in New York alone there are no fewer 500 "electric" theatres, or halls devoted to the display of animated pictures. It is further estimated that the number patronising these places amounts in each week to an aggregate of half a million.

The Councils and Living Pictures.

At the Dover Town Council, on the question of approving the minutes in reference to the bioscope regulations, the Town Clerk asked that they might be adjourned so that regulations in reference to the use of limelight might be incorporated with them. The Mayor said that he did not think it was necessary to adjourn them; the regulations as to limelight could be added afterwards. The surveyor wanted the bioscope regulations in order to be able to deal with the matter at once. It was decided to approve of the regulations until the Town Clerk had reported with the Surveyor the amendments necessary for limelight.

Children at Picture Shows.

The London representative of the *Manchester Dispatch* has been interviewing a member of the "Purity League." The latter makes some observations which call for most emphatic protest from the trade. He begins by saying that hundreds of street shows in London are drawing crowds by "filthy pictures"—an utterly unwarranted assertion, which can only be due to complete ignorance. This self-appointed censor proceeds: "More money is made by these exhibitions than by high-class concerts or even by music-halls (?) The promoters buy up old ground floors in busy shopping neighbourhoods, renovate the dirty walls by painting them over in white and gold and lay on brilliant electric lights at the entrance. Thus equipped, they display large posters in front advertising the 'attractions' to be found within. A brightly-uniformed commissionaire shouts hoarsely his invitation to the passer by. The places are licensed by the London Country Council, but that is a mere form. Anything short of positive indecency may be shown in the kinematograph pictures and views. As a matter of fact the kinematographs shown are chiefly representations of statuary and pictures from photographs obtained in continental galleries, fakes, murder scenes, drunken orgies with dancing girls (the latter films being of French and German origin), and numerous other kinematographs which cannot but have a debasing effect on young minds." Such criticism as this would be amusing were it not for the fact that it will be accepted as the biblical truth by many of those who read it. To those who have any knowledge of the picture shows of London the assertion that indecent pictures are shown is an obvious falsehood, and we shall be disposed to take the criticism on the head seriously when we are furnished with the titles of actual subjects to which objection is taken. The "Purity" gentleman shows the nature of his knowledge of the subject by his statement that the shows are licensed by the L.C.C. and that this is a "mere form." Let him ask a showman if he thinks the licensing of his place a "mere form"! As a matter of fact, of course, practically none of these shows are licensed and the L.C.C are at present asking powers to license them. We shall welcome the success of its efforts if only because it will make ill-informed attacks of this kind impossible in the future, since it is common knowledge that the license would be forfeited at once of any hall showing "filthy pictures."

4d. per ft. net.

Williamson Films

4d. per ft. net.

The Letter Box Thief

215 feet. **Price £3 11 8**

A first class comic, of first class quality. Everyone has been asking recently for good comics, and we are glad to be able to offer something good of the right description.

WILLIAMSON, DRESSLER & CO., Ltd., 27, Cecil Court, Charing Cross Road, LONDON, W.C.

Telephone 7393 Central **Telegrams: "Kinetogram, London."**

ESTABLISHED 1895

WE KNOW THE BUSINESS OF

FILM WHY? HIRE

1. **We have no Old Stock.**
2. **Because other large Hirers bought our old stock, and now are hiring them to Customers at higher prices than our Latest Films.**
3. **We buy from all firms. 50,000 feet weekly on average.**
4. **We give better films at cheaper rate than any other firm.**
5. **We have Contracts for Music Halls and complete shows still running without a break after 10 consecutive years. How's that?**

All Prices for Hire are Cash in Advance.

TERMS FOR HIRE FILMS.

7/6 to 10/- per Spool, per night.
15/- to 25/- „ „ week
30/- to 35/- „ „ „ of Pictures your own selection.
Spools hold anything up to 1500 feet.

We hire machines and Apparatus, or sell on Hire Purchase System.

Write for List to

Globe Film Trading Co.,

346, BRIXTON ROAD,

Wires, "Biophosco, London." **LONDON, S.W.** 'Phone 358 Brixton.

Ruffels at the Criterion.

At the seventeenth annual concert of "Ye Olde Friends" held at the Criterion Restaurant on Friday night, one of the most entertaining items of an excellent programme was an exhibition of animated pictures by Ruffels Imperial Bioscope Syndicate, Ltd. This is the first time such an exhibition has been given at these concerts, and judging by the applause with which the pictures were greeted and the remarks overheard, they came as a pleasant surprise to many present.

The Best Arrangement of Seats.

Our suggestion that the best arrangement of seats in a picture show was that the highest priced should be placed at the back of the hall has brought us a further number of interesting letters, from which it appears that the system is gradually becoming as popular in England as it has long been on the Continent. Among other places which have adopted the arrangement is the Electric Palace at Marble Arch. We have also received an interesting letter on the subject from Herr H. Muller, the well-known Hamburg agent, who says:—"The last number of your paper contains a note *re* 'Arrangement of Seats.' To this it might be of interest to remark that, as far as I know, in Germany the highest priced seats are always at the back of the picture hall and the cheapest in front. This system of arranging the seats obtains in most picture halls all over the country, and has proved its practicability everywhere."

The Latest Synchroniser.

During the week, Mr. Parfrey, of the Hepworth Manufacturing Co., Ltd., afforded us an opportunity of inspecting in use the "synchroniser" or "singing picture" attachment just perfected by that company, and we are pleased to say that the device, which is extremely simple in its design and method of working, demonstrated in a trial rendering of "This Little Girl and That," that it enables perfect unison to be obtained between the picture on the screen and the words rendered by the gramophone with the greatest ease. The outstanding merits of the Hepworth syncroniser are its simplicity and its cheapness. It consists, briefly, of a special arm fitted to the spindle of the gramophone turntable and connected with a small accumulator stationed in the operating box. On top of the accumulator is an indicating needle and the whole secret of the successful working of the attachment is to keep the needle perpendicular. In the event of the gramophone selection getting behind or ahead of the picture, by turning the handle of the projector more quickly or more slowly, synchronisation may be once more obtained—the alteration in speed controlling the speed of the gramophone by means of the special arm already described. This useful addition is sold at the moderate price of £5 5s. and is well worth the showmen's inspection. We shall give further details in a later issue.

Topical Slides.

The Rotary Photographic Co., Ltd., so well known as the publishers of the Rotary Photo series of pictorial cards, and for so quickly placing on the market postcards of topical events or celebrities, are announcing another novelty. As will be seen from their advertisement, they are producing sets of topical lantern slides, which are becoming the rage at kine shows. The rotary slides are unique and are from photographs taken on the stage at various theatres, and will be additionally interesting because favourite actors and actresses appear in them and when thrown on the screen show up in very lifelike representation. The first two sets are of "An Englishman's Home," the territorial play at Wyndham's Theatre, which has aroused such a furore. The scenes depicted are the most thrilling incidents in the play and we advise showmen to immediately secure one or both sets for which there is sure to be a great demand. The military spirit is again abroad, and slides such as these will be doing valuable recruiting work. To come to scenes of peace, however, we see that the first six sets include the other notable successes of "Our Miss Gibbs" (only just produced), the Merry Widow, etc., as well as a delightful set of single portraits, in costume, of the popular idols. The Rotary Co. announce that slides of all the successful plays will be promptly published as soon as produced and the prices charged for hire or purchase of these novel slides is moderate. Managers of provincial shows can thus be able to show slides of the latest London plays very soon after the first production and so keep up their reputation for being topical—an item which must not be overlooked.

Pictures in a Fully Lighted Hall.

On Thursday afternoon last, at the Electric Palace, Marble Arch, a first demonstration was given in England of a device which has already been successfully adopted in some of the living picture establishments of France. This novelty takes the shape of a specially fitted sheet which enables pictures to be projected with perfect clearness of detail in a hall which, instead of being completely darkened, has all the lights full on. The invention, which has been patented by M. Auguste Quentin, an engineer resident in Paris, consists of a chamber which is arranged in front of the screen, and the inner walls of which are of a dull black colour and do not reflect light. The walls are inclined downwards at suitable angles so as not to interfere with a clear view of the sheet on the part of the audience, and the sheet is provided with a shade for intercepting rays of light which therefore only fall on the interior walls and are absorbed by them. The chamber is in shape similar to a truncated pyramid.

Among the advantages claimed for the new screen are that it does away with the difficulty of the travelling showman having to spend time and money in blocking up the windows of an imperfectly darkened hall. It enables visitors to find their way to seats with greater ease, entails less strain on the eyes, and is a safeguard from the attentions of the pickpocket, who under the cloak of darkness has frequently reaped a rich harvest in picture shows. Further, pictures may be displayed in the open air if desired, with as much success as in a hall.

In practice, the screen at the trial demonstration undoubtedly bore out the claims made for it. In the fairly large hall at the Marble Arch, which was brightly lighted by electric lamps, it was possible to follow every detail of the subjects from the back seats, and certainly there was none of that sensation of eye strain which is frequently experienced after watching two or three films in a completely darkened chamber.

The invention is controlled in this country by the Electric Palaces, Ltd., of Green Street, Leicester Square, of which Messrs. Sedger & Laurrillard are directors, and in conversation the former gentleman intimated that they were prepared to instal the sheet in picture shows on terms which would be furnished on application.

FOR CINEMATOGRAPH THEATRES THE

Harper Electric Piano

Provides high-class and up-to-date music, and pleases the public
In use in some of the best theatres in London and the Provinces.

DON'T FAIL TO ORDER ONE Numerous Testimonials
SOLD FOR CASH or for EASY MONTHLY PAYMENTS

Full particulars of this and other instruments from

The HARPER ELECTRIC PIANO Co. Ltd.

(SIDNEY C. HARPER, Managing Director),

258/262, HOLLOWAY ROAD, N.
And 83, New Oxford Street, W.

Telephones 1636 No and 4397 Gerrard.

MESSRS.

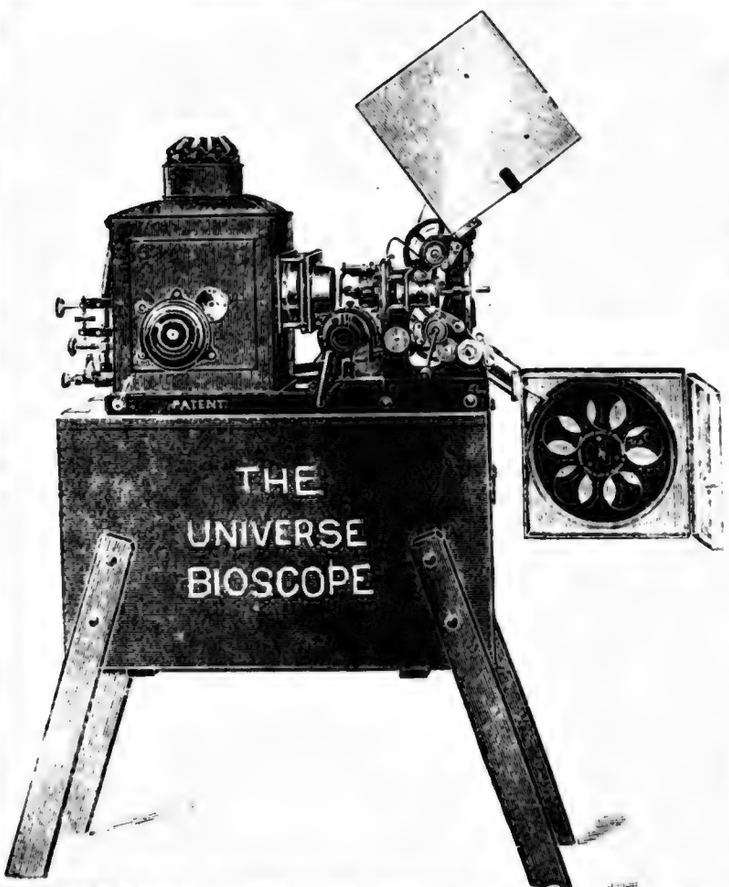
LUMIÈRE

wish it to be distinctly understood that their refusal to agree to the terms accepted by the Paris Congress of Kinematograph Publishers is dictated solely by the desire to maintain

ENTIRE FREEDOM OF ACTION

LUMIÈRE N. A. CO.,

89 GREAT RUSSELL STREET LONDON W.C.



SHOWMEN

As a result of the late demonstration at the London Hippodrome, it is generally anticipated that the L.C.C. will make it compulsory in the future for every kinematograph to be fitted with

Fire Proof Spool-Boxes.

If you are wise you will anticipate the action of the Council and **at once** have your machine fitted with our safety boxes, in which the film is passed between two rollers, so doing away with all friction.

Price, Round 35/- Square (as in illustration) 40/-

KAMM & CO.,

Scientific Engineers and Manufacturers.
Complete Outfitters of all Apparatus for Taking and Projecting Kinematograph Pictures.

27 POWELL STREET, GOSWELL ROAD,
LONDON, E.C., England.

Telephone—8281 P.O. Central. **Telegrams—Zerograph, London**

Fighting the Trust.

HOW THE OPPOSITION WAS FORMED.

To have formed an opposition sufficiently strong to combat a gigantic trust in ten days is remarkable evidence of the energetic and persuasive qualities of Mr. William Barker. This gentleman, we know, has for some years seen the necessity for strong and determined action, and it is curious to remember his prophecy on the Convention of Manufacturers held in Paris in February, 1907, when a paper was issued pointing out that only by amalgamation and decisive measures would it be possible to maintain the kinematograph trade in America, and further that sooner or later the European manufacturers would be squeezed out of the market between the buffers of the *then* contending parties, whom he predicted would sooner or later amalgamate.

We need not here retail again the history of the American Trust. Everyone is cognisant of the means, more or less ideal, which have been utilised to scoop the trade for the benefit of the Trust and to the detriment of the foreign manufacturer.

Mr. Barker evidently has nursed the matter in his mind since 1907, and six weeks ago he recognised that it was time to act. Fourteen days ago he called together certain manufacturers to discuss the proposal from Chicago. After laying down certain safeguards, it was agreed amongst the manufacturers to form a strong European combination. The British makers consent to an arrangement was cabled to Chicago, and then the work began. Each British maker set himself to work to get a combination the like of which had never before been seen. The results are indeed gratifying. The chief difficulty that he had to contend with was the fact that he could not find anyone with sufficient go or capital in the States to join issue, but Mr. Barker, after diligent and careful thought, interested two of the most powerful organisations in America. They are the Western Vaudeville Managers' Association of Chicago, whose territory will be from Chicago to San Francisco, and the United Booking Office of America, who will control the eastern portion of the States. This combination, we are informed, will practically control nine-tenths of the music halls, theatres and opera houses in America.

According to a cable we have just seen, a mass meeting of exhibitors was held in Chicago on February 4th, and exhibitors and renters listened attentively to an offer made by the Europeans. This offer stated that they had acquired an American made machine, which having no sprocket or loop would not infringe the American patents. It also stated that the greatest combination of manufacturers that had ever existed had been cleverly engineered into an existing fact. This combination consists of the following firms: The Walturdaw Co., Williamson, Kinematograph Co., Ltd., R. W. Paul, Bricks & Martin, Clarendon Film Co., The Hepworth Manufacturing Co., The Wrench Film Co., Warwick Trading Co., Raleigh & Roberts, Ambrosio, Itala, Pineschi, Lux, Eclair, Stella, Theophile Pathé, Meister, Durtschur, Kinemato (Berlin), Aquila, Comerio, with seven or eight smaller makers, who would be controlled by one of the above. On the Trust side we have The Edison Manufacturing Co., Selig, Essanay, Vitagraph Co., Lubin, Biograph, Kalem, Eclipse, The Gaumont Co., Pathé Freres. The former list, of course, will be nominated the Independents as against the latter, which is the army of the Trust. The former state that they are prepared to produce 10,000 more feet of negative subjects per week than the latter combination and that they are prepared next month to supply the American market with 47,000 feet per week of new subjects.

It was interesting to read a cable received in Paris on the 3rd inst. from one of the leaders of the Independents, which shows to what extremes the Trust have been put in order to combat the opposition. It read as follows:—

"Through a European source the Trust has learned of our movement. They immediately despatched hundreds of telegrams to exhibitors. A meeting was held to-day, when the Trust representative addressed the 580 exhibitors present and explained to them that there was no possible chance of success for the Independents except through the Trust. The reason given was that many European manufacturers had abandoned America as an impossible place to do business, and they stated that there were enough manufacturers in the Trust to adequately furnish a supply of European subjects. Our representative, who was present with instructions to avert the danger of exhibitors signing the Trust agreement, announced the possession of a non-infringing machine. This fell as a bomb-shell. He also explained that the European contracts which you had secured were able to supply all possible needs. This turned the tide in our favour, and exhibitors refused to sign the Trust agreement and said they would wait."

Another cable read as follows:—

"All managers of theatres, halls and nickleodeons have been given under compulsion until the beginning of next week to sign the Trust agreement. We have successfully prevented 85 per cent. from signing, and so forced the Trust to announce another 30 days to sign."

The Independents are not without their countermoves, as will be observed by the attitude of Mr. Patrick, of the *Show World*, who has done so much to bring about results. From information we have received the Trust has been relying on this journal as being in their interests, but according to information we learn that the *Show World* had arranged to come on to the Independent side as soon as the Independents were strong enough to fight. The publication of the paper this week was held back in order to enable the European organisation to be completed, and a cable from Paris was despatched to the editor stating that the Independents had secured the world's visible supply with the exception of a few firms. The *Show World* therefore changes its policy from to-day in order to support the Independent combination, notwithstanding advertisement loss. Their argument is that they see the injustice of the Trust attempting to throw rental exchanges and exhibitors out of the business. We learn that public opinion and the

"Urban" "Eclipse" & "Radios" Films
Fourpence per foot net

No extra charge for Toning and Tinting — Terms: Cash with Order

The Royal Visit to Berlin.

An elaborate and complete picture of the Reception of their Majesties, the King and Queen of England at Berlin; Royal Progress through the City, etc. Taken by special permission, from exceptional positions. The picture of the Arrival and Reception will be ready for delivery on Thursday, Feb. 11th. Supplementary sections supplied from day to day as the Royal functions occur.

Length and price on application

The Territorial Army, or "An Englishman's Home."

British Home Army in Pictures. Remarkable Representations of Life in Camp. A Soldier's Day.

Part. I. INFANTRY. On the March: In the Field; Inspection; Bridge Building; Sham Fight; Signalling; Army Medical Corps; Etc., Etc.

No. 2238 Code "Tent" Length 575 feet

Part II. CAVALRY AND ARTILLERY. Mounted Infantry; Saddling Up; Riding and Jumping Displays; A Horse Maxim Battery; The new 13-pounder Guns; Cavalry and Artillery in action, Etc., Etc.

No. 2239 Code "Saddle" Length 340 feet

March of the London Scottish Regiment through South London.

An imposing spectacle of this celebrated regiment, 800 strong, in kilts, sporrans, etc., on the march, headed by the band of the regiment, enthusiastic crowds; great display of patriotism.

No. 2336 Code "Sporren" Length 120 feet

BENARES, INDIA.

Panorama from the River Ganges. A City of sinking Palaces. India Past and Present. Beautiful stereoscopic effects. The sinking Palaces—substantial structures gradually subsiding into the River. Devout Hindus at their devotional lavings. Habits and customs of Natives on the banks of the Sacred Ganges.

No. 2318 Code "Subsiding" Length 280 feet

GLIMPSES OF ITALY.

A unique travel subject, presenting original picturesque and romantic beauty spots in Tivoli, the Ville de Este and Park Panoramic views of great loveliness; Cascades; Waterfalls: Pools with scintillating effects; Fountains in most entrancing feathery and lace-like display. **One of the most beautiful scenic productions of the present year.**

No. 3393 Code "Este" Length 305 feet

COMIC SUBJECTS:

"Mr. Pallett Goes Sketching."

Another Urban-Eclipse film of most humorous character. An artist adventures into the country with all the tools of his craft. After numerous sitters, many disappointments and sundry troubles—all comic—the disgusted artist retires into private life, with no better results.

No. 3396 Code "Landscape" Length 460 feet

"Trouble with the Chef."

An hilarious domestic subject. Hubby announces that his chief is to honour him with a visit. Extensive, humorous and disastrous preparations. Cook prepares the meal: supervision extraordinary; calamities numerous, after which a Telegram announces the postponement of the function.

No. 4109 Code "Chef" Length 385 feet

CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

URBANORA HOUSE,

WARDOUR STREET, LONDON, W.

Distributing Branches in every Country. **Telegrams "Bioscope, London." Telephone: 3118 Central.**

TYLER'S FILMS TYLER'S LANTERNS TYLER'S BIOSCOPES TYLER'S SLIDES

TYLER'S

WEEKLY

TOPICAL SLIDES

COPYRIGHT

SERIES. No. 5

READY.

SYNOPSIS

1 Mr. & Mrs. Johnson, London winners of the International Skating championship, Stockholm 8th Feb., 1909.

2 Football Cup Tie. Spurs & Fulham a good save by Fryer Feb., 6th, 1909.

3 Football Cup Tie. Spurs & Fulham, Woodward & Fryer have a tussel in front of Fulham goal.

4 Football, Spurs & Fulham, sample of the crowd.

5 *S. S. Baltic* which arrived at Liverpool Feb., 8th '09 with the crew of the *Republic*.

6 Captain Sealby and the Marconi operator Binns reporting themselves at White Star offices, Liverpool.

7 Basuto Chiefs just arrived in London with a petition to the King.

8 Rhonda Valley land slide, Friday 5th, 1909, by which four houses where completely wrecked and a boy killed.

9 Rhonda Valley disaster Tom Jones colliery rider who gave alarm at the risk of his own life.

10 King leaves England for Berlin.

11 King's favourite dog, Jack who accompanies him on all his journeys.

12 Latest painting of Kaiser William II. in his robes as Dr. of Law of Oxford University.

13 Crown Princess of Germany in her uniform as Honorary Colonel in the German Army.

The remaining seven pictures of this week's series will comprise scenes of the King's Berlin visit and other events happening within the next few hours.

APPLY TO WALTER TYLER LTD

48-50 WATERLOO RD LONDON, S.E.

ON HIRE 10/- PER WEEK

FOR SALE 30/- PER SET

TELEPHONE 968 HOP.

TELEGRAMS WALTER TYLER LONDON

Press of America will be to a very great extent with the Independents for the same reason.

On a chat we had with Mr. Barker, who had just arrived from Paris and who went to America on the *Lusitania* on Saturday morning on behalf of the European manufacturers to interview the "International Projecting and Producing Company," which is the title of the new institution, we learned of the careful methods that had been used to bring matters to a successful issue. The fact that they were fitting out three or four new makers in America with plants in order to give the Independents the benefit of American subjects showed that they were prepared to do the thing thoroughly in the interests of those who enjoyed living picture entertainments.

Another factor which is also commendable is that each interested nation is forming a committee to see that no film that goes on the American market is an incentive to crime or is of an immoral or degrading nature. There will be, of course, no limit to the sale of the subjects, that is to say, the demand for certain successful subjects will not be hampered.

Mr. Barker has shown his mettle over this matter. During last week he had practically had less than twenty hours sleep, although, as he jocularly observed, that is nothing unusual in Paris. Quite £300 had been spent in cables during the last ten days in arranging the details and bringing matters to a close.

As showing the pleasure with which the news was received in the States the following cable sent to the manufacturers here is interesting :—

"Millions of thanks for splendid work you have done. You will never regret it. Please extend to the Continental and other makers our best thanks. We are glad to hear that Mr. Eastman was present at the Paris meeting. The announcement will be a surprise and sensation."

Mr. Eastman, we believe, made an agreement to supply every European manufacturer with sufficient film to execute their American orders. The Independents have already 600 theatres to put the Independents' productions on without going outside to ask anyone to purchase a single foot of their productions. We understand quite a number, however, are prepared to throw their lot in with the Independents directly they have news of their arrangements, and we can expect in the near future an interesting result to the present unsatisfactory condition of the American trade.

As we go to press we receive a letter from Mr. Harry Kelly, who says: I am forming a Company in Chicago, to supply Independent Exhibitors with film. I am anxious for agencies from European and Continental manufacturers, and should be glad if you could put me into touch with them. I shall have the help of the Chicago, Royal and Globe Film Exchanges.

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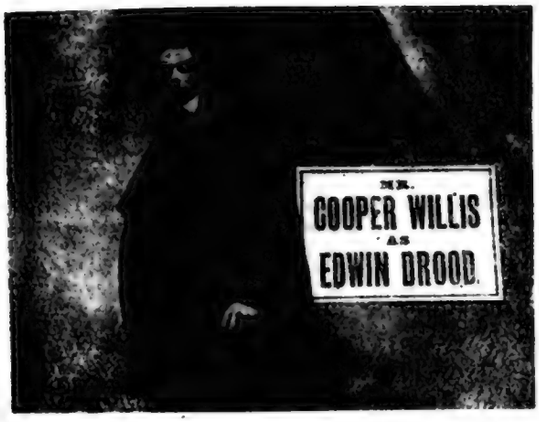

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Latest American News.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, JANUARY 25TH.

Official Persecution.

The latest prosecution of a picture show manager shows the absurdity of the grounds on which the "unco guid" of New York inspire action against the unfortunate showmen. P. J. Schultz was summoned for exhibiting a picture in which a theft was committed by an army officer. The case was dismissed, the magistrate remarking that there were no clear decisions from the Court of Appeal as to what was and what was not allowable.

Mayor McClellan is at once appealing from the decision of Justice Blackmar, making permanent the injunction prohibiting him from closing the moving picture shows of New York. It is stated that eighty per cent. of the shows visited by the Mayor are liable to be closed down owing to violation of the fire regulations.

J. M. Waterbury, the "long distance" piano player, beat his previous record of 27 hours 15 minutes continuous playing by 22 minutes at a picture show in New York a day or two ago. He played to packed houses all the time, and dropped from fatigue when he was through.

An Expensive Smoke.

A carelessly dropped cigar, which fell on some loose film in Swanson's Omaha office on January 7th, cost that firm £34,000, the complete stock of films being burned out. The same firm had a smaller fire in November.

Anthony Comstock, another of the "purity brigade," had an employee of a moving picture show in Grand Street, New York, brought before Magistrate Herrman on the grounds that indecent pictures were exhibited in the penny-in-the-slot machines. One picture which Comstock produced showed a young lady preparing for a bath. The magistrate failed to see the enormity of the offence, but agreed to adjourn the case.

In the Albany Legislature a measure is being promoted to reduce the licence fee of moving picture shows from 500 dollars to 150 dollars, and to allow children under 14 to be admitted between three and eight p.m. on school days, and at any time on other days.

Negroes to Have Own Picture House.

The erection has commenced in St. Louis of a 20,000 dollar amusement building entirely for negroes. The ground floor will be fitted up as one of the best moving picture theatres in the town, and upstairs billiard parlours, etc., will be provided for the coloured patrons. This is believed to be the first living picture establishment in the country especially erected for coloured people.

Moving Picture Statistics,

One hundred and eighty-four moving picture shows in Philadelphia paid something like £4,000 in licence fees last year, and 367 operators paid 5 dollars a head for personal licences; 21 would-be operators failed to come up to the required standard of efficiency.

The Rev. Mr. Holley, of Westmoreland, Can., has his capital invested in moving picture shows and runs an automobile on the profits!

Among new companies recently floated are the International Film manufacturing Company, Philadelphia, which is capitalised at 10,000 dollars; the Monarch Film Exchange, Oklahoma City, 20,000 dollars; General Amusement Co., Cleveland, 10,000 dollars; and the Charles Amusement Co., Chicago, 1,000 dollars.

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For full description of our Latest Novelties: **See "New Films and their Makers."**

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New Films and their Makers.

NORDISK FILMS CO

Bearing in mind the prevailing dearth of good comics of which we hear so much, it seems that a short film which this company issue under the title THE NON-STOP MOTOR BICYCLE should have a very successful run. It is short and simple, but plenty of excitement is crowded into its 230 feet. The opening shows an inexperienced young man receiving instructions in a cycle shop. He then mounts the motor bicycle, which he has been persuaded to buy, and shoots into the street. The machine gets up speed and is soon beyond its rider's control. A man precariously perched on a ladder in position against a street lamp, finds his support whisked away, an organ-grinder is brought to the ground with his instrument, and in making his way between two perambulators the cyclist brings both to the ground. Next a painting carried by two men is torn to pieces by the rider in his course, and a policeman upset, and the exciting journey ends in the basement of a house, where the young man is drenched with water by the laundresses among whom he has descended and roughly treated by the many persons he has upset and who have followed him into the house.

The Nordisk Co. have also a film of the dramatic order entitled THE CHAUFFEUR'S ADVENTURE. This is the story of a young workman, who after being refused the hand of the young lady he desires to marry, by her father, on the grounds of poverty, wins the first prize—a motor car worth several hundred pounds—in a raffle at an automobile exhibition. He sells the car right away and with the money in his possession is unfortunate enough to be enveigled by a young lady of doubtful character into a house where an attempt is made to murder him. The police effect a rescue in the nick of time, and with his new-found wealth he returns to his sweetheart, pacifies the latter's father with a sight of the banknotes, and obtains his consent to the wedding.

EDISON

EDISON MFG. Co Ltd. Edison Works Wellesden LONDON N.W.

PAGAN AND CHRISTIAN.—The world has ever been dominated by two schools of thought—the epicurean, addicted to pleasure, and the ascetic, given to severe self-denial and austerity. In this picture we see the two contrasted. The restless, pleasure-loving pagans vainly seeking happiness, and the austere Christians, who, indifferent to the world's temptations and pleasures, find "a peace that passeth understanding." The influence of the little "God of Love" is felt by both schools. Caius is a Christian hermit, and the dormant passion in him is thought to be subdued. This is aroused, however, by sight of Livia, a pagan Egyptian dancing girl, who is taking part in a festal procession during a visit to Thebes. Try how he might, by prayer, fasting and penance, he is unable to banish her from his thoughts, and his soul demands another sight of her. In order to satisfy his conscience he undertakes her conversion. A friendly pleasure-loving nobleman arranges a meeting. Caius adopts his friend's suggestion and attires himself in costly raiment, by means of which his ascetic perfections are heightened, and Livia's imagination is fired and the "Little God's" conquest is complete. Livia forsakes the pagan worship of Venus, destroys her idols, dons simple garb, and together they seek the desert. Conscience, however, will not sleep, so they reluctantly part, she to enter a nunnery, he to seek his hermit cell. He is still pursued by visions of her, and in one of these he sees her dying and calling for him. Hurrying away, he arrives just in time to hear her breathe her gratitude and love before she expires.

A BURGLAR CUPID.—Artie is very much in love but too nervous to make any headway with Gladys, the lady of his choice. Calling to escort her to a ball, he upsets her temper when he tries to embrace her but clumsily steps on to her skirt. During their absence "Mike the Terror" and "Barney the Bike" make arrangements to imprison the fat butler and burgle the house, and proceed to action. After the ball Artie and Gladys have supper at a fashionable café, where further trouble arises through Artie upsetting soup over Gladys' ball dress. Arriving home in the pale moonlight Artie feels romantic, and prepares to make love to the disgust of "Mike." Getting tired of the show, "Mike" decides to hasten matters. Stepping forth he forces Gladys—by sight of his gun—to bestow the long sought kiss. This so delights Artie that he insists on Mike accepting all his money and jewels, and further makes a present of his fur coat and gloves to him. Mike and Barney get safely away and enjoy their success in love matters very much.

THE GAUMONT CO

In attempting a living picture version of Charles Dickens' unfinished masterpiece THE MYSTERY OF EDWIN DROOD the Gaumont stage manager has engaged a difficult task, for he had to furnish a conclusion to the story which Dickens left unfinished. He has done so in a highly interesting manner, and this latest addition to the Gaumont list of celebrity films should be a success.

THE ANARCHIST PLOT.—A band of anarchists draw lots as to whom shall remove a certain Consul, and the man chosen, meeting his victim, follows him. He asks the Consul for a light to his cigarette, and while doing this, stabs him. The anarchist disguises himself as leader of an orchestra which plays on the sea front. The murdered man's daughter vows vengeance, and setting out plays on a mandoline for money. The leader of the orchestra hears her play, offers an engagement in his band, which is accepted. The two fall in love. She is next taken

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the anarchist haunt, where she overhears a plot to wreck the Paris express. Being caught listening the plot is explained to her, and she goes with her lover to his dangerous work. While preparing the bomb, which is placed on the line running over a high viaduct, he brags about killing the Consul, and shows the girl a photo of her father. She avenges him by stabbing the man, who falls. Just as the girl removes the bomb, the express rushes past safely.

THE PHANTOM ORCHESTRA.—The old musician is playing his 'cello when he falls asleep. A fairy appears and bids him follow her. She leads him to a large bar of music, and on waving her wand the notes change to figures. The old man asks for the wand, and on waving it the figures change to four comic musicians. He only wakes when the 'cello, which he has placed in the corner, falls on him, and he finds that all has been a dream.

THE JEALOUS HUSBAND.—It is Mr Brown's birthday, and his wife and daughter wish to make him a surprise present. How are they to get rid of him while the letter is written? Mrs. Brown suggests he should go for a walk, and Brown, being of a suspicious nuture, thinks there is something in the wind, but goes nevertheless. The present is given into the valet's care, and while his mistress goes into the house, he takes out the present, which is an ebony stick, and sitting down in his master's chair thinks that he has taken that gentleman's place in life. He is disillusioned, however, for hearing someone coming he picks up the box thinking the stick is inside. He has, however, left it at the side of the chair. Mr. Brown makes his appearance and sees the stick. Of course, he remembers his wife wished to get rid of him, and he thinks a gentleman has called and left his stick. He taxes his wife and valet, and they both know nothing of any visitor. Matters are straightened out when the stick is given with a note and a bunch of flowers by the wife and daughter for his birthday present.

THE DEMON LAMP.—A gentleman has been drinking, not wisely but too well, and after lighting the lamp in his room falls asleep. The smoke from the lamp forms into several weird figures, while the man rolls about literally seeing things. His valet appears in the morning and is astonished to see his master trying to fight the supposed figures.

WALTURDAW CO. LTD.

COPPING THE COPPERS is a very prettily set comic film from this firm in which an old lady discovering two men bathing in the river close to a notice stating that bathing is not allowed summons two policemen, who order the men out of the water. Some amusement is caused by a friendly passer-by altering the notice to read "Bathing allowed," and pointing to this the men refuse to leave the water. The policemen are forced to strip and enter after them, and while they are struggling two tramps appear, who exchange their tattered garments for the policemen's uniforms, the officers having to put on the rags when they emerge from the water. The various scenes in the subject are one and all pretty examples of riverside scenery and are nicely tinted.

WILLIAMSON, DRESSLER & CO. LTD.

A humorous conception entitled THE LETTER-BOX THIEF is Williamson's contribution this week. A disreputable character is first seen abstracting letters from a pillar-box by means of a wire. A postman discovers the theft and summons the nearest policeman. The latter in his turn summons an inspector, but in the meantime some mischievous urchins have placed some lighted crackers in the box and an explosion occurs which carries the officer high into the air. We follow him in his flight, and see him after rising for a great distance begin to fall towards the earth once more, finally landing by great good fortune at the side of the thief as he is going through the stolen packets! The capture of the surprised man concludes the film.

Walter Tyler. Ltd.

The opening of Parliament will receive attentions from this firm when it happens next week, and a film of some 200 feet is promised. Mr. Collier of this company, who tells us that business is remarkably good, is now featuring the excellent travel pictures illustrating A TRAM RIDE THROUGH GOTTENBERG, of which mention was made last week.

Eclair.

The Eclair Company have prepared a somewhat novel comic film entitled THE CURE OF A NEURASTHENIC, which will not be put upon the English market until next week, but which we were able to see through a day or two ago. The hero is a young man afflicted with nervous debility in its most extreme form, and appears to have no control whatever over his limbs, which, as he enters a doctor's consulting room for advice, sprawl all over the place like those of a drunken man. The doctor is apparently unable to do much for his patient, and the young man partly walks and is partly pushed from the room. In the next scene he is seen, still very uncertain about the legs, making violent love to a married lady in her husband's absence. Consternation is caused by the unexpected return of hubby, and the invalid is hurriedly disguised as a servant and his face blacked. His nervous weakness makes him very clumsy and his new master quickly decides to get rid of him and sells him to a showman, who, after furnishing him with a feather headdress, puts him in a cage and exhibits him as a "wild man from Borneo." The ill-treatment he receives revives the drooping energies of the hero and he breaks out of his cage and after an exciting chase over the roofs arrives back in the doctor's room very much exhausted, but completely cured.

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URBAN ECLIPSE-RADIOS

As we expect nowadays from the Urban Company, there is a liberal element of the travel interest in the films from Urbanora House. PALMSES OF ITALY contains views of some few of the many beautiful spots of the country—its waterfalls, towns, beautiful gardens, etc. The opening gives a panorama of the town of Tivoli and its surroundings of hill and forest. Next the waterfalls of Tivoli are visited, and a series of tinted scenes give us views of the current, rapids, and falls from every conceivable point of view, there being some remarkable cloud-like effects from the spray rising from the base of the falls. Another pretty picture takes us through the beautiful walks and shows the fountains, etc., of one of Italy's many famous gardens.

The Urban Company also add to their series of Indian pictures a film with the title BENARES FROM THE GANGES. This is a striking picture in more ways than one and quite stereoscopic in parts. The famous steps on the banks of the river, the crowded bathing places and immense palaces along the banks all come into view, and perhaps the most interesting features of the film are the views which illustrate the gradual submergment of these magnificent piles, which have stood for so many centuries upon the banks of the sacred river. In many cases the river has encroached to such an extent that nothing below the first story of the building is visible.

MR. PALLETT GOES SKETCHING is a comic effort by the Urban Company. It illustrates some of the trials which befall an artist in search of the picturesque. At the first place at which he sets up his easel, a crowd of rustic onlookers obscure his view and finally overturn the easel. He shifts his position and is approached by an old woman, who asks him to paint the portrait of her donkey. She is dissatisfied with the result and attacks him with a broom so vigorously that he again moves on. Nowhere, however, can he find solitude, and when he puts up the easel by the riverside a fisherman hooks the canvas off the easel. In the woods a picture of a hare which he places on the ground is so life-like that a gamekeeper puts a bullet through it. After other adventures the artist retires to his garret and begins to paint a still life study with a table set out with bottles and dishes for a model, but even here his ill luck continues, the table and its load falling over him, and the conclusion of the picture shows him in despair.

VITAGRAPH COMPANY OF AMERICA

The chief film from this company has an historical interest, illustrating as it does an exciting incident of the American Civil War. In 1864, a Confederate force under General Early advanced to attack Washington, the Federal capital. General Sheridan met and defeated him, but during Sheridan's subsequent temporary absence, the enemy, reinforced, succeeded in driving the Federal forces back. Sheridan heard the sound of firing twenty miles away, and at once mounting his horse rode for all he was worth until he reached the dispirited troops, and the magnetism of his personality converted defeat into victory. The Vitagraph film is an admirable representation of this famous episode under the title SHERIDAN'S RIDE.

THE DANCER AND THE KING is described as a romantic story of Spain. In the opening scene a dancing girl performing in the public square with her troupe attracts the attention of a nobleman, who takes her before the King. The monarch attempts to make love to the girl, but the latter escapes and runs to her home. Her brother attempts to protect her from the pursuers, but is beaten off. A handsome adventurer then comes to the dancer's rescue. He also is captured, confined in a dungeon, and condemned to death. He escapes by means of the chimney, rescues the girl once more from the King's unwelcome attentions, and finally turns the tables on the latter by forcing him to exchange cloaks, so that the guards seize the king and let their real prisoner go free.

The Vitagraph Company also issue a comic number entitled WEARY'S CHRISTMAS DINNER. A tramp steals a tailor's dummy from outside a shop, carries it off to the woods, and there exchanges its snowy garments for his own rags. Handsomely dressed, he begins to cut a dash about the town. In a hotel he is at a loss how to pay his bill and decides to depart by the fire escape. He descends the latter, and entering a trap which stands near drives off furiously, followed by a detective, who imagines him to be a certain character well-known to the police. The tramp dismounting from the trap under the impression that he has shaken off the pursuers is overtaken and captured, and the conclusion shows him in a prison cell.

HEPWORTH MANUFACTURING CO.

The Hepworth Manufacturing Co. present a series of interesting SCENES IN CEYLON. The opening gives a beautiful view of a sunset over the sea, natives being seen leading their buffalo into the water to drink. The next scene takes us into a large native laundry where the operations of washing day are in full swing on a large scale. Subsequent scenes give us glimpses of village life near the Kelani River, where a moonlight trip on the river is taken, the native quarters of Colombo and Kandy, the bazaar at Kandy, and the famous Temple of the Sacred Tooth.

In a comic series the Hepworth Company illustrate some of the escapades of THE SPOILT CHILD. The infant in question is left in the charge of his father, who finds it quite impossible to keep him quiet until he entrusts him with a box of matches. The child soon sets alight the newspaper which the man is reading. Father in despair then takes his young hopeful for a walk, and the child quickly gives him the slip, the father breathless and fearful of his precious son's safety, finally running the latter to earth placidly floating pieces of paper in the river.

Safety Bioscope Co.

THE TANAGRAMME RESTAURANT. Three men find themselves very hungry and come across a restaurant where people are weighed as they go in and pay for what they have to eat according to what they weigh when they come out. These three men have no money, and, after discussing the matter, come across a road that is being repaired. A bright idea crosses their minds and they fill their pockets with stones. They then go to the restaurant and are weighed and shown into a private room, where a good feed is spread. After they have had satisfied, they deposit the stones under the table and on leaving are weighed and found lighter than when they came in. The waiters and proprietor are astounded and let the men go. The next day they try again, but the waiters and proprietor watch them through the door and after they have had their dinner they send for the police. This is a very good comic.

THE OLD TAR. This is a very pathetic film and is enacted on the seacoast. The first scene opens with a young lady bathing. On the shore her mother, father and brothers are watching. She swims out too far and gets beyond her depth and she is seen battling about with the waves. There is no one to rescue her, although she is watched by her relations who cannot swim. At last a young sailor comes to her rescue and plunges in immediately and saves her. In the next scene, we see him visiting at her mother's house and takes her some flowers, whilst falling deeply in love with her. He goes the second time and finds that she is betrothed to another man. This drives him to despair and he wanders down to the coast and sits on a rock and dreams, not noticing the encroaching tide, which finally overwhelms him and he decides to drown himself, as he thinks there is nothing to live for now.

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings

A Kinematograph Entertainment on behalf of the Meersbrook Baptist Band of Hope brought together an enthusiastic gathering in the Cliffe Hall, Sheffield, this week. Lantern lectures were given in addition to an excellent selection of pictures.

Messrs. Walker and Co., of Aberdeen, took their exhibition, including the famous Earthquake film, to the Music Hall at Peterhead on Thursday last. Every seat was occupied, and several hundreds had to be refused admission.

The Gilfillan Hall, Dundee was occupied last week by the Dundee Entertainment Company which was greeted by a crowded house for its programme of animated pictures, of which the most popular were Brigadier's Stripes, Christmas in a Poor Family and Italian Cavalry.

The Hippodrome, Norwich, did very good business last week when the picture reconstuction of the Tottenham outrage was very smartly put in the bill with the least possible delay. With the assistance of a variety programme of considerable strength good audiences have been the rule at this establishment.

Central Hall, Colne.—Mr. J. Duckworth's Premier Pictures here include this week Count of Monte Christo, Marvellous Telecinematoscope, Domesticated Elephant, Lock-keeper's Daughter, Little Violinist, Jealous Old Maid, Polly's Excursions, and Scapegrace of the School.

The Co-Op. Picture Palace, Fleetwood. — Robinson's Animated Pictures here for the present week, include the following films, When the Man in the Moon Seeks a Wife, The Fly, Cockade, Leah the Forsaken, Two Violins, Cripples' Race, A Barber Still, and White Gloved Man.

The Palace, Swansea, continues its policy of giving a long programme of living pictures at popular prices, and is rewarded with handsome audiences. Among last week's pictures the chief were Thomas à Becket, Price of Bread, Soldier's Heroism, and the Fighting Parson. Illustrated songs are rendered by a number of capable artists.

A Special Performance in aid of a local church charity was given in the Weekham Hall, Staveley, by the management of the local Palace and Hippodrome, on the 9th inst. A special programme was given including London of To-Day, Curfew Bell, Grandpa's Pills, Mary Stuart, Hypnotic Policeman, Clown Doctor, Pretty Typist, A Sinner, and His First Chemistry Fxperiment.

Mr. Waller Jeff's New Century Pictures are having a very successful run in the small Town Hall, Reading. The steadiness and clearness of the pictures is much commented upon and the subjects voted excellent. These include Faust, The Prince of Wales in Canada, Trip Through Holland, and many comics. The music and effects are of a high class, and the evening's entertainment also gains greatly from the songs rendered by Miss Dora Kingsley.

The Gem, Great Yarmouth.—The continuous performance at this hall keeps the house well filled every evening, the films being frequently changed and a special programme presented on Sundays. The programme from Monday includes Zambesi River, The Fly-paper, Cowboy's Baby, Detectives Frith and Plock, Two Models, Prize Camel, Nick Carter in The Bank Burglars, Beginning the Serpentine, Stickphast, and Messina Earthquake. Illustrated songs are also featured.

Preston is fortunate in enjoying two good-class permanent picture shows—at the Temperance Hall and Embee Hall. At the former Mr. Will Onda last week featured She, Child's Love, Incendiary Reform, Race for a Wife, House Full of Excitement, Unwilling Servant, Kinematographed, Caught by the Tide and Katie's Birthday. At the other hall Messrs. Merigold featured Scenes in Egypt, Story of Psyche, Through the Algerian Gorges, High Games, Present for her Husband, For Love of a Fisher Girl, Volcanic Chimney and Caught in a Trap.

Mr. Dove Paterson, at the Gaiety Picture Hall, Aberdeen, is featuring The White Chief, House of Excitement, Two Runaways, The Hungry Man, and Royalist's Wife. A "Pictorial Trip" to the Riviera is a feature of the show, and the cinephone selections include Land of Hope and Glory and I Fear no Foe. Miss Cissie Bremner accompanies with her usual taste and skill

The Palace and Hippodrome, Staveley.—Under Mr. Herbert Rodger's management, the International Life Motion Co. is doing record business. The list of films this week includes Marvellous Fertiliser, Actor's Revenge, Trombone Player, White Suit, Nick Carter, Rustic Heroine, Mother's Fault, Fisherman's Daughter and many others.

New Hipprodrome, Barrow-in-Furness.—Mr. R. D. Fenton, manager here, has prepared a good bill of fare made up of pictures and varieties, for the week beginning Feb. 8th. Mr. Florence Bird and Mr. Fred Lamb are the vocalists, and the films include For a Woman's Sake, Bob the Scullion, In the Land of Gold Mines, Saved by a Lie, Obstinate Umbrella, Barbarous Father, Jessica's First Prayer, The Price of Bread, Caught in a Trap, The Fighting Parson, and Taking Home the Eggs.

The Palace Theatre, Long Eaton.—At this hall the big feature for this week is a picture of the Earthquake in Sicily, and among other subjects Romance of the Alps, Auto Heroine, Perfect Servant Chaffeur's Dream, Nobleman's Pleasures and Antiquary Burglars are shown. Mr. Cristford Garton, L.L.D., the lessee of the theatre, and Miss Lottie Turnbull render vocal duets at intervals. Mr. Garton tells us he has secured a long lease of the building, being granted a dramatic and variety license last week, and that he opened to crowded houses.

Shaftesbury Hall, Bournemouth.—Mr. T. J. West's beautiful exhibition is now in its seventh week of this season and drawing good houses. The new pictures include A Newspaper Tragedy, The Story of Psyche, The Prize Camel, Hot Stuff, and The Gendarme's Horse. The high-class musical interludes, which under Mr. T. W. Kingston's management have become such a feature of this entertainment are sustained by the Anglo-French prima donna, Mdlle. Marie D'Alcourt, and that fine English tenor, Mr. John Wheelan, who give recitals from a different opera each night. Mr. Ernest J. Whiteley is a most capable operator and Miss Violet Head as the player of most appropriate incidental music completes the working staff, whose loyal efforts have done so much to make the 17th season here such a success.

The New Central Hall, Wigan.—Very strongly featured in the bill here are the Walter Tyler Topical Slides, which have a special poster entirely devoted to them, and in his letter to us, Mr. Bert Tupman, the operator, says: "The idea has quite 'caught on' with the public in this town everywhere you go you can hear the people talking about our 'Picture Newspaper,' as we call it. The only fault people seem to find is that practically no Provincial news is illustrated, but we shall expect this in time. Aside from the effect on the public, what a boon they are to operators on long shows! I have two shows a night showing five spools of pictures each house, with twenty slides. You will see how well it works out: one spool of pictures and five slides while you are changing to the next spool. I am using a Beard's metal slide carrier, and have my slide ready to push across at the end of picture, and the slide is projected on the screen as soon as picture is finished. While projecting the other four, ample time is given to put your next spool on machine thread-up and ready to go on with programme without a wait—the one thing that spoils a good show." The Films this week here include: Tale the Ticker Told Miner's Daughter, Two Pigtails, Fisherman's Fiancee, Mining in the Kitchen, and Ireland's Spectre—The Bog Slide—taken by the show's own operator, Mr. Cooper, who has secured some very fine views, including Mr. Martin's cottage, where the mishap was discovered at two a.m., Scenes in Bellow, the stretcher on which the body of Mr. McDonalds was carried, and the Bog covering Kilmore Road up.

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West's Pictures, Australia.

Mr. T. J. West lost no time in giving practicable evidence of his sympathy with the sufferers from the earthquake in Sicily, and immediately the news reached him caused a letter to be sent to the Lord Mayor of Sydney stating that he was prepared to place at the latter's disposal, for a simultaneous benefit matinee, the whole of his establishments at Sydney, Melbourne, Adelaide and Perth on the 13th January. His Worship at once fell in with the idea, and Mr. Beach, manager for Mr. West at Sydney, at once cabled the latter's shows to make the necessary arrangements for the performances, which successfully came off on the suggested date.—Interviewed by the Sydney *Truth*, Mr. Lewis de Groen, "the Australian critic," has some interesting remarks to make regarding Mr. West as an employer of musicians. Mr. de Groen says he is very proud to be Mr West's principal musical conductor, and states that the latter spends from £20,000 to £25,000 a year in Australia in music. The kind of talent engaged may be guaged from the fact that the salaries of the bandsmen are from £4 10s. to £5 a week and half salary while travelling.

Mr. Charles Urban on Press Interviewers.

"You are altogether wrong," said the genial Charles. "The public enjoys a hearty laugh and is quick to respond to the point of a joke; but it does not want to laugh all the time.

"You are my third interviewer to-day, and you all enter with a grin, as if expecting me to act the silly goat for the public benefit. I cannot relate any stories of the funny side of a picture man's life; there is no funny side. I was pumped dry of all my stories years ago.

"Interviewers labour under the impression that the sole object of a life-motion picture man's existence is to go round the world with the one object of collecting fool stories for the delectation of their readers. One man came here to-day and asked questions about our latest fly picture. I told him the real truth—how the idea of the picture originated, the experiments made with the fly, how it was amenable to training, responded to the educating influences of the kinematograph, was reluctant to leave its instructor, and performed wonderful juggling feats for his benefit even after he had secured sufficient pictures for his purpose, twirled its dumbbell, revolved its wheel, nursed its baby, repeated every trick it had so easily acquired. I told my young friend all this, and he never made a note of the facts related; his pencil and notebook remained idle. He simply grinned and asked me if I had ever, in my career, figured as a journalist?

"He was sent to collect information about that bluebottle; his editor was anxious to publish it; his readers would appreciate it. Yet he waited, and floored me, after I had pumped myself dry of all the bluebottle news I had to relate, by asking for the *real* story. I had spent half an hour in retailing it, and he thought I was spoofing! Nothing would convince him to the contrary. I even showed him pictures of the pet fly at work in corroboration. He pocketed these, with a few uncomplimentary remarks about journalistic pictures, and departed with the assertion that he should not hold himself responsible for the li—for the highly imaginative article that he would be compelled to write.

"Tell a man any sort of impossible yarn that will raise a laugh and he will believe it, or coax himself into the admission that it *may* be true; but give plain unvarnished facts and you are asked if you were ever a journalist. He was ungrateful.

"My second young friend was worse. He unblushingly asked for silly stories, and I weakly yielded to his request. Doing violence to my instincts, I trotted out some experiences for, I fondly hoped, his readers' edification. His pencil, also, was idle during each recital. Oh, yes! he laughed. But I nearly wept, when the shameless young man coolly asked for a repetition of the yarns so that he might take notes.

"Two solid half hours in one afternoon wasted! Worse than wasted, for each interviewer will give forth in the columns of the paper he represents a wrong story, and so create false impressions."

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Norwich ...	... Breadmaking ...	Prof. T. Wood
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